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AUG 77



the news and views of pssa

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609-3812

-----oOo-----

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Vanderbijlpark 1900
(B) 333980

SALON CO-ORDINATOR
Detlef Basel
PO Box 20048
Alkantrant 0005
(H) 47-4357

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Editor
Barry Cross
PO Box 191, Florida
(H) 763-3157

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in focus....

Our "once more unto the breach dear friend" this month is member R.A. 'Bob' Evans of the Fish Hoek Photographic Society.

Our thanks to Bob for our striking cover girl 'LISA' and his pictures;

'Groot Constancaia'

'The Stairway'

'They call me Robbie'

and 'Paintbox' featured in this issue.

Viewpoint

THE 'IN THING'?

Haven't we men - all of us - at some time or other, criticised our wives, girlfriends, lovers or womankind in general for being so slavishly bound to the whims of fashion houses? Haven't we berated them for their lack of individuality shown in the sheep-like quality they display by ardently following the latest colour and style trends? Haven't we groaned literally and financially as the shops and magazines proclaim what will be 'in' this summer, winter, or whenever?

Looked at any new cameras lately?

When Olympus launched their OM1, the ooh's and aah's were heard around the world, ... mostly by all the other camera manufacturers. Now the 'in thing' photographically is the new 'compact generation' with words like smaller and lighter being stressed rather than faster or sharper.

The 'ideal format' 6x7 was born, and almost before you could say Jack Robinson a small host of 'ideal' cameras were available. The longer lenses acquired the look of a cassegrain telescope and the mirror lens hit town.

Gone are the days when the zoom lens was considered inferior to fixed lenses or when fully automatics were scorned by photographers who were photographers and who described these magic boxes as ... "not really photography".

Super 8 was a 'flash in the pan' which would 'never last' said those who knew. Doubtless similar comments from similar 'fundis' will be heard about Edwin Land's new Polaroid movie camera - for a while.

We call it progress - which of course it is - but let's face it a lot of it is on the "if you can't fight them, join them" theme.

It seems the latest trends lean more towards stylisation and aesthetics rather than technical advance, or do they? A moot point I agree for there has been a tremendous amount of technical value passed on to photographers.

Either way, the latest is still the greatest isn't it? ... Now dear, what were you saying about that new summer outfit?

THANKS

I must have sounded as desperate as I really was in my editorial when I cried for pictures.

Response is a word that is music to an Editor's ear and response we have had.

Some members have rallied round the flag we ran up (Boy how cliché'd can you get) and sent us some photographs for use. For this I am extremely grateful and would like to say many thanks indeed! I sincerely hope this is the start of a steady flow of pictures, even if its only one, from all our members. You have to experience it to believe how like being cast adrift on a desert island it is when no response comes in from all you people out there.

Some Editors of club magazines have taken up the cry on our behalf in their own publications too, Eric Duligal and Garnet Grove to name but two. Thanks chaps!

One Editor went so far as to say Boy, if PSSA are screaming for photographs, things must be bad! Who am I to disagree?

---oOo---

4th PRETORIA INTERNATIONAL

As you know the 4th Pretoria International Exhibition 1977 held at the end of May was a great success.

We extend our hearty congratulations to all winners and authors of acceptance.

Of the awards however, we feel that the two special memorial plaques for the salon deserve special mention as newsworthy interest to our readers.

The special plaques were awarded as follows:

Cecil V Chambers Memorial Plaque for the Best Slide by an US Author

won by Dr Martin Folb, Kingsley Laureate, 4*, with his slide "Diaphanous Apparition".

Carl Pistorius Memorial Plaque for the Best Print by a South African Author

won by Dr Louis Yudelman APSSA, with his print "The Family".

We were very pleased to learn that Dr Yudelman has decided to give the winning print to Mrs Martha Pistorius, Carl's widow.



Pentax Gallery

EXHIBITION PROGRAMME

VIEWING TIMES:

Monday to Friday - 10 am to 6 pm
Saturday - 10 am - 12 noon
*Sunday - 2 pm - 5 pm

Exhibition dates, Exhibitors & Titles:

- Mon 1 Aug to Sat 13 Aug '77,
Clive Smith of The Star, "Action Cars", *Sun 7 Aug '77 --
- Mon 15 Aug to Sat 3 Sep '77,
Michael Meyersfeld, "Portfolio '77",
* Sun 21 Aug '77 --
- Tues 6 Sep to Sat 24 Sep '77,
Group Editors, "The World of the Professionals", *Sun 11 Sep '77 --
- Mon 26 Sep to Sat 15 Oct '77,
Chriss Jansen, "This South Africa",
* Sunday 2 October '77 --

* Indicates the special Sunday afternoon opening.

Asahi Pentax brings you the MX and the ME. The world's smallest, lightest, 35 mm full frame SLR cameras. The days of lugging heavy cameras are over. For here in a light compact design you'll find the kind of advanced technology usually reserved for bigger cameras. Pentax is the first to use Gallium Arsenic Phosphorus Photo Diodes. It's a revolutionary metering system with a response 1000 times faster than the normal CdS metering system. This system is insensitive to infrared rays, has low light level accuracy, and there's no time lag in exposure measurement. Both MX and ME have a new miniature range of lenses, conveniently interchangeable with all Pentax 'K' cameras. The standard lenses range from 40mm, 2.8; 50mm 1.7; 50mm, 1.4; 50mm, 1.2. There's an exciting combination of revolutionary features in each camera. Both have a magic needle loading system, flash synchronisation, self timing to delay shutter release, a silver coated penta prism viewfinder, and can take motorwind. Both feature the built on Hot Shoe which allows you to use a flash unit without plugging in a cord. Let's take a closer look.

The Pentax MX. The MX has a mass of only 495 grams and is easy to load, easy to wind. It features through the lens exposure from 1/1000 of a second to 1 second, operating on a focal plane shutter. There are eight interchangeable focusing screens, and the world's lowest level of mirror shock. A big range of accessories is available for the MX. From flash units to telephoto lenses. The MX offers a choice of Auto Winder or Motor Drive. The Auto Winder MX, designed exclusively for the MX, allows for all shutter speeds, except B (Bulb). A Light Emitting Diode flashes in the viewfinder for confirmation of correct

shutter speed. The built in Tripod Socket allows Winder MX to be attached to a Tripod. The Winder MX handles up to two frames per second. The Motor Drive MX, also designed exclusively for up to 5 frames per second, allows for Rapid Fire Consecutive Exposures, a choice of power source and remote control. The Standard Back Cover of the Pentax MX is interchangeable with the Bulk Film Magazine. And too, the Dial Data MX Back attaches in an instant, converting your MX into a data camera.

The Pentax ME. This little wonder, even smaller than the MX, is fully electronic and has a mass of only 460 grams. It features automatic through-the-lens exposure from 1/1000 of a second to 8 seconds, operating on an electronic metal bladed shutter. The ME features a built in micro computer. It calculates for you and leaves you free to concentrate on the image. The efficient circuitry of the ME requires only 2 inexpensive 1.5 V batteries (as opposed to 6 volts required by most electronic cameras). A Stabilizer Circuit removes the problem of distracting lights in the viewfinder. A Hold Circuit, also exclusive to the ME, holds the LED in its correct position, even during the movement of the mirror. This further eliminates distraction. A unique Meter Switch can be turned on, and left on, or turned on at the moment of exposure. The Auto Winder ME allows for function in rapid succession depending on light conditions. Regardless of the speed at which the film is transported, the ME responds every time. This then is the MX and ME. You'll be pleased to hear that not only are they the smallest, lightest SLR cameras around. They're also the best value for money. You'll have no difficulty in recognizing them both, at your camera dealer.

The world's biggest development in SLR cameras is the world's smallest SLR cameras.



The new MX and ME. From Asahi Pentax.



ASAHI PENTAX

For FREE literature write to:
Hampo Trading, P.O. Box 170,
Johannesburg 2000. Tel: 836-4041.

Cape of Good Hope International Salon

Closing date for this Salon is the 28 March 1978. This salon creates a South African first, with a totally new section included under which nature photographers may enter. This exciting new 'Nature Sequence' section was brought to our notice by the Salon Director, Ted Dickinson Hon FPSSA AIIP ARPS

Here's how Ted Dickinson tells it:

NATURE SEQUENCE PHOTOGRAPHS

If you have a nature "story" in 2, 3 or 4, up to 10 photographs - not just one single photograph - then write for the Cape of Good Hope International Salon of Photography.

This Salon will be the first in South Africa to feature such photographs. They can be prints or colour slides - as long as they depict some nature 'happening', such as the story of a butterfly emerging from its pupa, or the birth to fruition of a dandelion - but to floating away seed head.

The photographs can be accompanied by a written explanation about their nature aspect, if this is so unusual or obscure that the judges and general public viewing the salon may be unfamiliar with it. However, such explanations are limited to a maximum of 400 words.

Write for an entry form to
Ted Dickinson, Park Gate Cottage,
Piers Road, Wynberg 7800.

---oOo---

J.P.S. BERET AWARD!

In spite of the cold, the hall was packed. For this was an important evening for JPS. Inside, the hall was full of warmth and enthusiasm for the popular cine worker Wim Spronk was to receive his JPS Beret, the Highest award the club can give. Beret workers from all three of the club's sections were there to assist, and Wim, or course, whose work and *example is an inspiration to all*

cine workers.

In the photographs, taken by Gwynn Williams, we see in the large group being addressed by Solly Schneider, President of the Johannesburg Photographic Society, beret workers from left to right: Brian Bates APSSA, Budgie Booysen, Don Briscoe APSSA, Ken Frankel APSSA, Wim Spronk, Walter Knirr APSSA, Harry Parker, George Bust, Jules Cohen, Alan Rothschild, Myer Weinberg, Eric Thorburn, Wally Tollman, Bill Patterson and Solly Sher.

A tribute to Wim is delivered best by the words of the presentation speech made by Solly Schneider, President of the Society on that auspicious evening:

"Wim,

You have reached this auspicious night having trod a hard and difficult path. You entered this Society armed only with enthusiasm, but prepared to work, and most important of all, prepared to accept criticism. You have learned that there is no short cut to success. By struggling up through the various grades, Beginners-Intermediate-Advanced and now Beret, you have gained immeasurable experience, knowledge, and the ability to see and appreciate beauty, which you have not hesitated, in fact, have gone out of your way, to pass on to others.

This knowledge was rewarding as the many prizes awarded to your films have proved. "Feathered Heritage" in collaboration with Geoff Stirk came second in the South African International Amateur Film Festival and in the same year took the second prize at the Vancouver Film Festival in Canada. This film, however was voted into first place by the audience. Since they your wild life documentaries have won many awards - runner-up in the SA 10 Best three times, winner of the ACC Rosebowl Trophy twice, and also winner of the Bob Pollak Trophy and the National Interclub Trophy. Being a keen amateur naturalist and expert on South African birds it is only natural that you should concentrate on wildlife films, however, you diverted often, and your 8mm comedies won many competitions.

* PAGE 17

When placing upon your head this Beret, this Society is bestowing upon you one of its greatest honours.

Now take the oath, common to all sections of our Society, raise your right hand and swear:-

I PROMISE AT ALL TIMES, TO PRACTICE THE ART OF CINEMATOGRAPHY, WITH HONESTY AND INTEGRITY, I PROMISE, IN ADDITION, TO EXTEND A HELPING HAND, TO ALL OTHERS, DESIROUS OF LEARNING THIS ART."

---oOo---

!! We have a letter from the Johannesburg City Library which will be of interest to you, particularly if your club's name is NOT mentioned.

It this is the case, may we suggest you do something about it right away!?

Dear Mr Cross,

I should appreciate it if you would publish the following in your newsletter:

The Bensusan Museum of Photography & Library, a department of the Johannesburg Public Library gratefully acknowledges the receipt this year of the following bulletins and newsletters of South African photographic societies and clubs:

ACC Screen (Johannesburg)
Cape Cine World
Chromatic Aberration (Kimberley)
Colorama (Springs)
Flash (Pretoria)
Golden Eye (Johannesburg)
Helderberg Photographic Society
Image
Klik (CSIR Camera Club)
Lens (Kroonstad)
Nelspruit Film Club Newsletter
Newsreel (Germiston)
Pan (Durban)
Photopost (Natal)
Reflex (Johannesburg)
Shutterbugs News (Vanderbijlpark)
Southern Suburbs Camera Club (Jo'burg)

Other clubs and societies are invited to put the Photographic Library on the the mailing list for their publications, which should be sent to:

The City Librarian (attention
periodicals Department)
Johannesburg Public Library
Market Square
Johannesburg
2001

Yours sincerely,
(Miss) L Kennedy
CITY LIBRARIAN

SALON SCENE

SOUTH AFRICAN INTERNATIONAL CIRCUIT

37th South African -
CO Birch, PO Box 68998, Bryanston
2021

Closing 3.9.77,
Final posting 24.10.77

Cape of Good Hope -
Ted Dickinson Hon FPSSA AIIP ARPS
PO Box 2431, Cape Town 8000
Closing March 1978

Durban -
Eric Norman, PO Box 1594, Durban 4000
Closing June 1978

25th Wits -
No details yet
Closing September 1978

East Cape -
No details yet
Closing February 1979

Pretoria -
No details yet
Closing April 1979

SOUTH AFRICAN NATIONAL CIRCUIT

Welkom -
Ben Mulder, PO Box 14, Welkom 9460
Closing 7.9.77
Final posting 4.11.77

West Rand - early 1978

Cape of Good Hope - National (Slide
Series) Diaporama
Ted Dickinson Hon FPSSA AIIP ARPS
PO Box 2431, Cape Town 8000
Closing March 1978

Natal Wildlife Salon -
D Pearman, 68 Mons Road, Bellair,
Durban 4094
Closing 29.3.78

Welkom -
No details yet
Closing 5.9.78

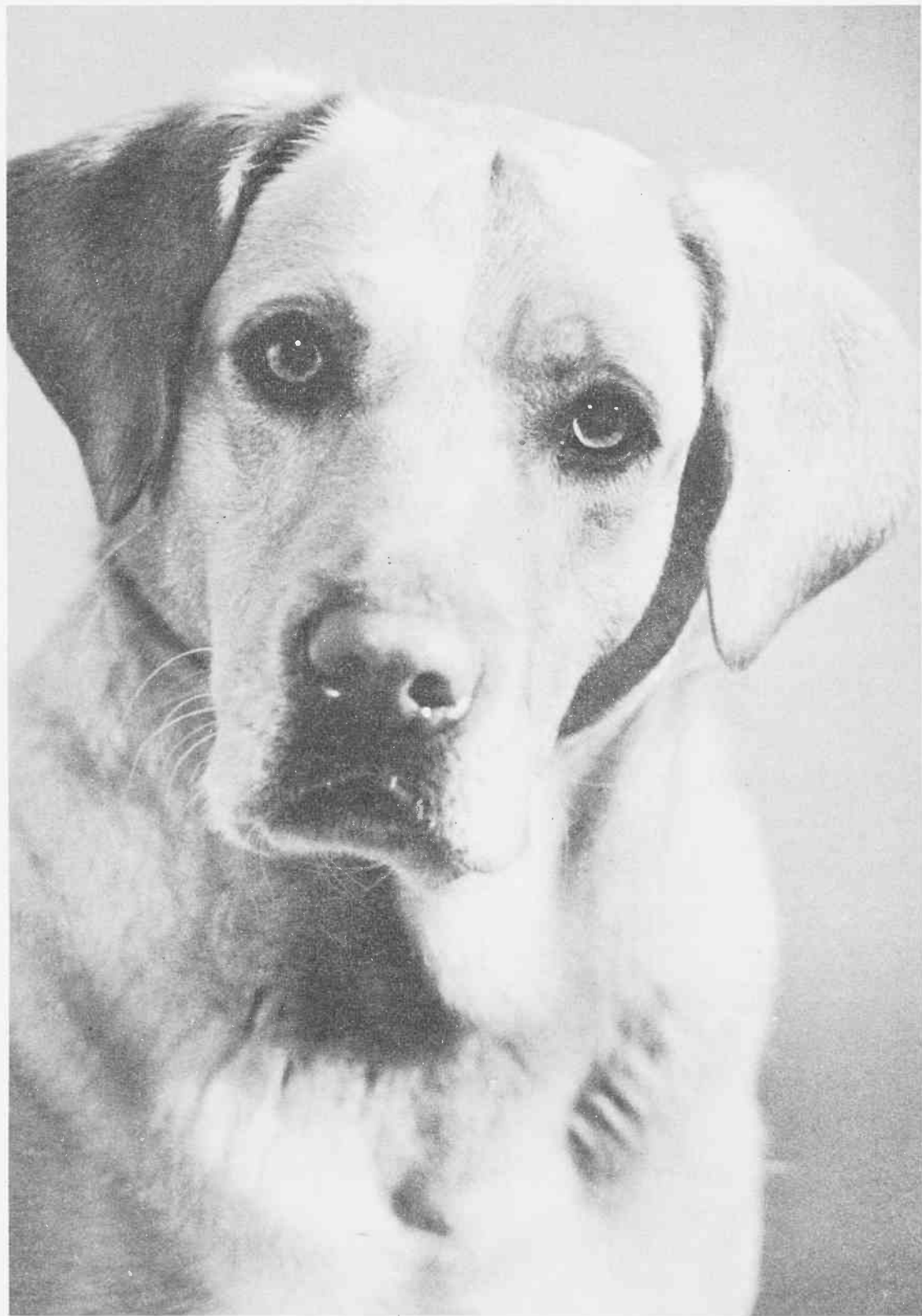
---oOo---

NEW MEMBERS

We have pleasure in welcoming the following new members to PSSA:

Mr & Mrs GE Loubser Mr NG Lottering
Durban Pretoria





| | |
|---|---|
| Mr RT Vogt Pretoria | Mr & Mrs P van 't Riet Pretoria |
| Mr & Mrs JP van der Walt Meyerton | Mr MJ Gottesman USA (PSA Area Rep.) |
| Mr JRM Lennon Johannesburg | Mr J Kotze Johannesburg |
| Mr PHH Fick Kroonstad | Mr WJ Burger Vereeniging |
| Mr VJ van Nus Florida | Mr PJA van den Bergh Benoni |
| Mr TH Dobson Benoni | Mr JB Pretorius Johannesburg |
| Mr AJ Thomas Johannesburg | Eshowe Photographic Club |
| Kempton Park Camera Club | |
| Mr DA Glover Orkney | Mr I Sanders Bedfordview |
| Mr P Neville Bedfordview | Aloes Photographic Workshop - Witbank |

Thoughts on scriptwriting

Not so very long ago we spent part of a workshop evening listening to a recorded lecture on scripting. The lecture, done in question and answer form, was most refreshing with its pragmatic approach aimed at achieving the optimum level of film planning with the minimum of drudgery. Anyone who has gone through writing out the tedious steps of story, treatment, script, shot list etc, etc, will appreciate that the work required to prepare the traditional documentation will usually kill a script writer's enthusiasm and imagination long before anything worthwhile has been achieved.

The system proposed in the lecture is that a separate card is prepared for each shot that is to be taken: on the card is drawn a sketch of each shot showing the prominent features. It is remarkable how clearly a sketch communicates the camera angle and actor positions and provides a basis for discussion. Elsewhere on the card (but not on the back) are written

notes about the action, camera movement and commentary or dialogue; but nothing long winded, verbose or vague. Terms such as close-up, medium, long shot etc, should be completely avoided.

The script then becomes a pack of cards which can be resorted at will. Shots from one location can be separated from shots at another location when setting out to put the ideas on film; a necessary but overlooked shot can quickly and neatly be inserted in the deck; if certain retakes are necessary the appropriate cards can be put aside until needed. Fundamental to all this is a numbering system which permits insertions and yet maintains the cards in sequence. A simple and effective system is to number the first card 10, the second 20 and so on; insertions are then numbered 15, 18 or whatever is appropriate. An improvement on this system would be to split the script into scenes, scene 1 having cards numbered A10, A20 etc, scene 2 is numbered B10, B20 etc.

During actual filming the cards act as mnemonics rather than a rigid set of rules; they do not replace the imagination of the director, cameraman and actors but merely guide imagination and ensure that nothing vital is overlooked. My own experience is that the actual filming sessions are not just formal operations to put shot cards on film but constitute an exciting and creative stage in filming. This is the time when the full concentration of the actors is applied to the subject for the first time and when their ideas pour out; give a good team of actors the concept and they will create the scene, usually better than the director himself. The director's problem is then to keep continuity on the rails and to give the queue for work to start on the next shot.

Before work commences on preparing cards the story must be worked out. My experience is that the story should be written out in a form suitable for publication in a magazine. This has the advantages that:

- (a) One is working for an audience right from the beginning;
- (b) Essential details of set and character must be described;

- (c) The style must be readable and concise and is thus suitable material on which to familiarise outsiders (including actors) with the flow of the film.

It is worthwhile to write and re-write the story because this is where the structure of the film is established; to change structure once the cards are prepared can be disastrous for continuity.

Two useful additional bits of planning are -

1. Maps of the main sets showing camera angles and actor positions;
2. A bar chart drawn on graph paper and showing the interplay of shots and sound track; use about half an inch per second and draw dark lines for at least the visuals, the background noise and speech; you will need quite a lot of graph paper.

But all this glorious scripting technology is to no avail without a story. Stories come from all manner of sources such as comic books, magazines or a mere desire to film some subject such as a cow (a story can be concocted around almost any chosen object). If all this fails you there is the 7 point plan which is guaranteed to jog your imagination:

ASK YOURSELF:

1. Is the main actor a man, woman, boy or girl?
2. What is his character, good, bad, sloppy, greedy, etc?
3. What is his need, desire, craving or aversion?
4. What obstacle can you put in his way to prevent him achieving his objective or fulfilling his wishes?
5. What action would he take to overcome this obstacle bearing in mind his character?
6. What is the worst possible thing that could happen as a result of this action?
7. What is the final outcome or twist?

You just have to see Peter Harris' film films to see this formula being put (subconsciously) into action.

Acknowledgement to ACC SCREEN

IMAGE AUGUST 1977

PSSA CLUB MEMBERSHIP SLIDES

As you may remember, some time ago our Executive Chairman, Rudi Erasmus, arranged to have 200 membership slides duplicated free of charge. These slides are for member clubs and the idea is that before any show, be it a regular club meeting or a special function, this slide is screened to show that the club is a member of PSSA.

Most clubs should by now have received their slide, but if you do not see this slide at your meetings, approach your Chairman or Secretary and remind them that your club is entitled to show this slide. The slides are available from Pam Smith and any club who paid its subscriptions for the last financial year, ie 1976/77, is entitled to show the slide.

CARLTON

We are happy to report that we have had an excellent response to our appeal for material for the Carlton Centre exhibition. So much so, that the programme is fully booked until mid-February 1978. Windhoek Photographic Society has written to say that they will be able to supply material next year, so we ask you to please book you time. The programme for the ensuing months is as follows:

Port Elizabeth Camera Club -

18 August 1977 - 29 September 1977

Don Briscoe APSSA

29 September 1977 - 3 November 1977

Edenvale Photographic Club

3 November 1977 - 8 December 1977

St Alban's College Photo. Society

8 December 1977 - 12 January 1978

Shutterbugs Photographic Society

12 January 1977 - 16 February 1977

We cannot squeeze anyone else in before 16 February 1978 but if you **would** like to exhibit work after that date please write to Pam Smith at PO Box 2007, Johannesburg, and give her an approximate date on which you will be able to supply material and she will then give you a definite date which suits the programme and ask you to confirm this.

---oOo---





Respective members please note

We regret to advise that the following clubs have been written off the books of PSSA because they have not paid affiliation fees for the past year.

Frankfort Photographic Society
George Camera Club
Kestell Fotografiese Vereniging
Michaelhouse Photographic Society
Nwrtthern Transvaal Photo Club
SABC Photographic Club
Sabie Camera Club
Springs Amateur Cine Club
Tsumeb Camera Club
Vierfontein Fotografiese Klub
Vryburg Kamera Klub
Witbank Foto Klub
Witsieshoek Fotografiese Vereniging
Worcester Photographic Society

USER'S REPORT

An interesting letter from Mr EA Valentin opens up a possible new function for PSSA, read on :-

"I have been speaking to a number of fellow photographers regarding the quality of various Japanese lenses available in the Republic, and without exception they agree that we have not go (or do not know of) any readily available published comprehensive guide by which one could compare the performance of the available makes.

With prices rising approximately four times as fast as salaries, one would like to know and be able to compare the performance of various lenses under identical conditions. When shopping around at the various dealers it is virtually impossible to get an unbiased report, as the shops normally have their own particular profitable lines which they recommend. We were wondering if PSSA with all the well connected and qualified members we have, could perhaps conduct and publish results of such a survey for use of our members.

The people spoken to generally seem to agree that the points of interest would be in resolution and point of fall-off, contrast, distortion reliability etc, for 35 mm cameras. I daresay a similar survey for larger format cameras would also be

interesting especially when one compares lenses of German manufacture with other makes.

It would be interesting from another point of view as well, in as much as that one will be able to determine whether original equipment is better than the "Pirate" lenses thus proving, or dis-proving - "Will your next lens be made by a camera manufacturer or a lens specialist".

From the people spoken to, it would appear as a survey on the following makes of lenses listed below in alphabetical order would be welcome:

Canon, Hannimax, Nikkor/Nikon
Soligor (if they are still manufacturing lenses)

Takumar

Tamron

Vivitar (both standard and series 1)

The ranges that seemed to be of particular interest were 35 mm, 50 and 100 mm straight macro lenses, 85 through to 105 portrait lenses, the short zoom series from approximately 85 to 200 mm and the longer ranges 200 mm to 5 or 600 mm depending what the various manufacturers make.

It is a sizeable assignment as the ranges mentioned above include those mostly used by camera club enthusiasts and wildlife fans.

A similar run on the various enlarger lenses would also be interesting and these results could possibly be sold to PSSA members or clubs thus providing PSSA with additional revenue"

Extremely thought-provoking, isn't it? Whereas one can read test data in magazines (if one is prepared to pay the price) the report back of performance in actual use by an owner of the equipment should make interesting un-biased reading.

Obviously it would not be a case of PSSA promoting or slamming any of the lenses, but your findings on your lenses would make interest reading.

Will we hear from you? It could be of help to others.

Roundabout

PIETERMARITZBURG

A guest at the meeting expressed his appreciation of the standard of work shown. He was surprised that such a small nucleus of people had managed thus far to keep the Cine Section alive. It is indeed to the credit of the stalwarts that their enthusiasm has persisted in the midst of so much apathy. How can we kindle these glowing embers into a brightly burning fire which, because of its warmth and light will attract new members who will bring a new vitality to the Cine Section? There must be hundreds of amateur movie makers in Maritzburg some of whom must surely be eager to share their experience, to teach and to learn from the experience of others. Let us go out and find them. Would it be asking too much of every member to undertake to bring at least one potentially new member to the next three meetings; for starters?

CYRILLE COULON

True words and a good idea from "KALEIDOSCOPE" Bulletin of the Pietermaritzburg Photographic and Cine Society.

EAST LONDON

It is most encouraging to hear that several of our members have supported our National Salons over the past year and we congratulate members, Mark Schoof, Sonny Birch, Norman Cumming, Gordon Nicholls, Andre Brandt and Garth Promnitz, on their successes. We are in the backwoods of photography in the RSA and it is indeed pleasing to note that they are placing us on the photographic map.

In our own Salon we record our thanks to our own "Salon Organisers", Peter Filmer, Mohan Harry and their willing band of helpers who have been burning the midnight oil in organising and arranging our own exhibition.

From "Perspective", East London Photographic Society. You're "in the backwoods"?? Boy, you should see it in Pofadder!!

EDENVALE

I think that it can safely be said that the evening was a great success. The turnout was about 175 persons in the audience and if the attendance of Club members had been a bit better the gathering would have been that bit more impressive. Never-the-less those in attendance were certainly appreciative of what was presented to them. There were well over a hundred monochrome and colour prints on display and the audio-visual presentation consisted of thirteen Diaporama (Slide Essays) with intermediate slide projections in between. There were individual efforts as well as combined member efforts. All in all it was a pretty slick performance and for once the Edenvale gremlins stayed at home on account of the cold weather. It was probably the same cold weather that kept our members away. For all those who gave prints and slides towards the presentation the committee would like to say thank you! Without you there would have been no show.

We must congratulate Pam Smith and her very obliging helpers who did a fabulous job of the catering for the evening. The tables groaned with good things to eat and the tea was nice and hot and well on time. Thank you ladies and also all those kind people who donated goodies.

'FOCUS' Newsletter of the Edenvale Photographic Club.

No names mentioned, but somebody around here is not only a good typist and secretary, but a good cook as well! And right now she's keeping 'mum' about it.

PS Congratulations P.S. and M.S.!

FLORIDA

Notices and Nags

Well! Well! Well! There are still some members who come to club in spite of TV, the cold, the colds etc. This is marvellous! But sad to say, it seems there are a few of whom it can be said "their places are empty, their cheerful voices silent". None have departed this life, but alas, they seem to have found other means of occupying one Tuesday per month. Sigh! (I'm starting to sound like Anthony Trollope).

From 'SPLICE' Bulletin of The Florida Cine Club. Ouch! Guess who's one of them? Anybody want an Editor's job ...Free.

JOHANNESBURG

The Capping ceremony then took place and it was thrilling to see a line up of our top photographers. Our Chairman, Solly Schneider, in his capacity as President of the Society, officiated, and recalled Wim's impressive record of prize winners. One of his first films "Feathered Heritage", co-produced with Geoff Stirik, won second prize at the SA International Film Festival in Johannesburg, and also came second in the Vancouver Film Festival in Canada, although there it was voted into first place by the audience. Since then he was runner up no less than three times in the SA 10 Best, won the ACC Rosebowl on two occasions, and also won the Bob Pollak and the National Interclub Competition representing the JPS.

From 'REFLEX' Journal of the Johannesburg Photographic Society. The Man? Who else but WIM SPRONK! For this top honour, well deserved indeed Wim!

RUSTENBURG

Also on July 8: A quick AUCTIONette to get our club treasury out of the red. Bring some cash and any article(s) both photographic or otherwise. These you donate to the club; which keeps the takes. In this way you, the donor, have the benefit of strong club finances. Ladies, cakes are also welcome!

A novel fund-raising idea from the Newsletter of the Rustenburg Photographic Club

CARLETONVILLE

Holmden & Goldstein Trophy for most points in Black & White - F Arenson

Petersen Trophy for most points in slides - F Arensen

Elco Trophy - Slide Series Winner - M & F Arenson

Cohn Trophy - Slide Series - Runner-up - WJ Pretorius

CCC Trophy - Most Improved in Slides - R Arensen

Fagersta Trophy - Most Improved in B & W - R Arensen
Kay Hills Trophy - Best Woman Photographer - F Arensen
Eric Walker Trophy - Best Portfolio of B & W and Slides - F Arensen
The Mayoral Trophy - Best Black & White Print - F Arensen
Gevaert Trophy for the best slide - M Arensen

From Carletonville Camera Club's 'ZOOM'

Couldn't help but notice this, another photographic family!? Has "Dokter, Dokter" got competition? Will the "Arend" leave the Alpha base? Don't miss the next exciting episode of

PORT ELIZABETH

The Camera Club should not be like TV where you pay your money and then sit back to be entertained. Here participation is everything.

From 'LUMENEWS' Newsletter of the Port Elizabeth Camera Club.

A brief paragraph, but oh so very much to the point!

---oOo---

TIPS ON STRIPING

Anyone that says homestripping is not successful, wants their heads read! I am not going to say you must do what I do, all I can say what I have done so far has been most rewarding. Go to it, you hobbyist! Don't let anyone pull the wool over your eyes!

I have striped well over 4 000 feet (touch wood) for myself and helped others.

When I decided to enter the striping field, I got a machine on approval with permission to examine from front to back; after inspecting 3 machines I decided that Super Sound was my mark. Needless to say, I use their materials as well. Bless his soul, the late Ken Howes-Howell always taught, don't jump into the fire for you surely will get burnt. Try the article first.

Finally, making up our minds on our machine, Lily and I set to and striped our first 50 feet spool. This is tip No. 1. Have your partner take an interest in your

Hobby and you'll be surprised how much they teach you.

This first reel of striped film was put to the cruel test of being put overnight in the fridge, placed on the stove, put outside in the sunshine! "Madness"! You will say, but we wanted to see what effects all this would have on striping. As to quality, well the old Film Making Group will remember the results at the YMCA Oakhall. I can hear readers saying stop blowing your trumpet. But this is something to be proud of, being a true hobbyist.

Here we go for our findings! Remember Cleanliness is No. ONE. Your stripe must not stick to your film, like a splice, it must weld.

1. Clean your film with carbon tetrachloride (Technical).
2. Make sure all splicers are good. (Taper Splicer preferred).
3. Inspect stripe reel hole (I put a 5/16" drill to clear the plastic burrs).
4. Unreel a few feet of stripe to ensure freedom.
5. If stripe is tight, free side-plates of reel for this is where a lot of trouble lies. The tension is too great on the stripe, hence a slight loop on the film.
6. Having made sure of this, with the film threaded, now we add the fixing solution in the trough. Here we must exercise great care. For a 50 feet Reel just enough solution to touch the serrations of the transport Cog. Shine a torch into the trough and you will see the silver streak of solution being taken up by the cog. If you do a longer film, never, but never, fill solution beyond the serrations for this will definitely cause spill on your film. Just watch and add carefully, a little at a time.
7. Make sure that the pressure roller is on tension.
8. Have a good length of leader to make sure all is well at the start.
9. While the film is being striped inspect the film. This Lily does, while I watch the general mechanism.
10. Make sure of cutting the stripe, as the last of the film passes the solution trough.
11. Leave the film on the take-up reel while you do a most important

job. If you have done up to a 100 feet of striping, syphon the unused solution into the plastic bottle; if over 100 ft., discard the remains in the trough. Please don't be tempted to use it. Your solution has been exposed too long and evaporation of certain chemicals makes it too chancy for good results.

- Squeeze all air from plastic solution bottles before tightening.
12. Dismantle serrated cog and clean off all solution; do the same with trough, guide rollers and pressure roller. This cleaning is more than necessary for I have seen machines seized-up from the solution; even the cog and guide roller have pitted and had to be replaced.
 13. Now rewind your film on the rewinds and inspect your film. All this time I have used cotton gloves, for, if the oil from your fingers gets in touch with film or stripe, you can forget it.
 14. All being well, store your film for 24 hours so as to harden, ready to add music and your words to the family film.
 15. When storing half-used stripe reels, you are well advised to store on a rod so that the plastic reel does not buckle in our hot climate. For unused footage, mark the amount of feet used on paper and insert in plastic reel envelope.
 16. Last, but not least, when in doubt, consult Experience - rather than make a mistake.

Enjoy the hobby!

John & Lily Nicol.

Acknowledgement to CAPE CINE WORLD

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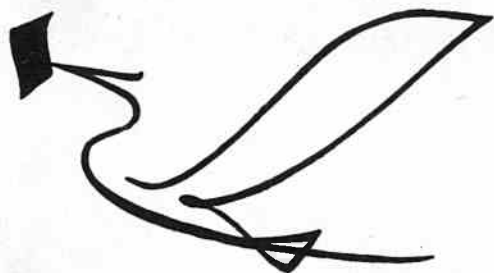
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